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Correlation of German with Other Studies.

(Für die Pädagogischen Monatshefte.)

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If we observe nature, the different conditions of society, trade, industry, art, and politics, we find that every where there is an interdependence, an interrelation between two things. Nowhere can there be an absolute independence, everything and everybody is subject to outside conditions and forces. If it does not rain, the plant cannot grow, animals and human beings suffer from it. Drought and misery in one part of the world cause a rise in the market in another. Prosperity at home prevents people from emigrating. Industry creates wealth, this is a favorable condition for science and art. People are satisfied and content, peace reigns in the country.

In science we see the same process. The invention of the compass, the theory that the world is round, caused Columbus to search for a new way to India, and thus led to the discovery of a new world. Without the invention of the printing press and the spread of learning among the masses, the Reformation would not have been possible. So we see everywhere, how one thing cannot prosper without another; the same holds good in all fields of human activity and therefore, also, in education.

No teacher can devote himself entirely to teach one subject alone, constantly he needs to refer to another, either for illustration or for impressing the subject with which he is dealing more on the minds of his pupils. Even studies like arithmetic and grammar, when we want to apply them and make them fruitful, depend entirely on other subject matter, be it on a piece of literature or on a commercial or industrial transaction. We call this interrelation between the different studies, "Correlation" in its limited sense. To this I shall confine myself and not dwell on the meanings of this term by Herbart, de Garmo, or Harris.

The term Correlation came into use at the same time with Apperception. We cannot apperceive or assimilate anything of which we have not some kind of knowledge, that does not call forth ideas slumbering in our mind. This creates or wakes the Association of Ideas, by which the new subject matter is illustrated and intensified. Correlation is therefore a new term used for an old process.

As I stated before, each study has resource to another in order to be interesting and fruitful. No study is more valuable than the study of the Mother-tongue, this one draws instruction from all sides, forms and moulds the youthful mind in widening his spiritual horizon and inspiring him with lofty ideals. But richer yet in correlation to other studies than that of the mother-tongue is the study of a foreign language. By this another world is unfolded to the mind, another horizon opens, from another point of view he observes, takes in and judges customs, modes of living and ways of thinking of other nations than his own. The mind is broadened in every respect. The pupil understands better his native tongue by trying to master the intricacies of a foreign idiom. Justly Goethe says: "Nobody understands his own language before he has studied another." The object of this essay shall be to show the correlation of German with other studies.

It is paradox, somebody might say, that the study of a foreign language should possess greater correlation to other studies than that of the mother-tongue itself, yet it is not. The study of the mother-tongue is limited to one language, that of a foreign takes in the study of two. Step for step we are obliged to

compare the two and to discriminate between them; our sense of judgment and our reasoning powers are developed and sharpened by that. What we understand we retain better in memory. An example of this is the difference in strength and intensiveness between the knowledge of a little child and that of an older person. The first has learnt the foreign idiom either in the nursery or abroad. Easily it was acquired, easily it is forgotten again, because no reasoning was developed by it. Side by side, the words and phrases of the foreign language rest with those of his native tongue. Soon one is predominant, soon another, according to the prevailing external impetus. If one of these two forces is lacking, either that the child only hears the foreign idiom or his native tongue, one is soon forgotten, and no trace of it is left in the mind. Different it is with the adult. When he began to acquire the new language, he had already one language developed. Not so quickly did he learn the foreign, but by force of comparison and judgment, he gave to each one its proper place, assimilated the new knowledge to the old one of his native tongue, and: after the study of the foreign language has stopped, he does not forget it easily and never entirely.

This comes that in beginning to study a foreign language, we have to know our own Grammar and Etymology. We observe the differing genders, inflections, order of words, moods and syntax; also the points in which the foreign language agrees with our own. We notice the formation of words, a new light is thrown on our own language. Soon we recognize which relation exists in the structure of the two languages. As for German and English we find out from the start, that they are nearly related. So many words used in daily intercourse are the same in both languages, some have changed their meaning but retained the form. Even the derivations are greatly alike, where they differ another element has entered into the English, the French. In grammar we notice that both languages have three genders, shown best by the personal pronouns, that the possessive case of masculine and neuter nouns of the strong declension is formed like the English f. i. "des Vaters Hut": the father's hat; "des Mädchens Buch": the girl's book, and without the article even the feminine have the same form, f. i. Mutters Kleider: mother's dresses, Elisens Schuhe: Eliza's shoes, etc. The ground-work of both languages, their back-bone, is the same; namely the verbs. We find in both the strong or old and the weak or new conjugation, and most verbs which belong in German to the first also do in English, and vice versa. The ending of the weak conjugation in the imperfect tense is *ed*, in English equivalent to the German *te*. In the strong conjugation the sound-mutation in both languages almost follows the same rules, f. i. singen, sang, gesungen: sing, sang, sung; beissen, biss, gebissen: bite, bit, bitten; brechen, brach, gebrochen: break, broke, broken, etc.

But not alone the structure of both languages affords material for correlation; also its content, I mean the literature of these two languages shows a constant influence of one over the other. In the dawn of both stands the *Beowulf*-lied, claimed by both as their own. Inspired and composed in the swamps and marshes of Northern Germany, it wandered with the Anglo-Saxons as their greatest national treasure over to the British isles. Until the Norman invasion 1066 Anglo-Saxon literature flourished. The intercourse between Germany and England was great in these times. Our great national epos "*Gudrun*" is a splendid illustration of that. In England the first *Trouvères* flourished; from here their poetry spread to Germany introduced by Mathilda, the wife of "*Heinrich der Löwe*", the great antagonist of Friedrich Barbarossa. The legends of the holy Grail and the Table Round held their triumphant entrance in Germany. The German genius

embraced them, deepened and idealized them, for ever "Parzival" and "Tristan and Isolde" will remain the gem of all mediaeval poetry. Later German legends wandered over to England and again from there were brought over to Germany. Before Shakespeare, Christopher Marlowe composed his Dr. Faust, the first great and successful attempt to solve this deep problem of the aspiring and thinking human mind. A little later English comedians brought this over to Germany with some of Shakespeare's plays. Jakob Ayser the first German dramatist was inspired by these. Hundred years later Shakespeare was made the battle-cry between Gottsched and the Swiss Bodmer and Breitinger. His genius showed the Germans the way to free themselves from the fetters of French conventionalism. Our great poets owe much to the inspiration they received from English sources, though the clear, sharp mind of Lessing has made them independent of all foreign imitations. Since the time of Goethe, Germany exerts a great influence on English and with that on American literature. We see by this how closely both literatures are connected with each other. Without referring to the other no clear insight is possible in any of them. A good teacher of languages and literature, therefore, cannot afford to pass by one of these without pointing out the connecting links.

I have dwelled with some length on the correlation of German to the English language; as this is the most important, however, I pointed out already, that all human activities need to be mirrored in the foreign idiom, before this is thoroughly mastered. I cannot adequately teach German without some knowledge of Arithmetic. Numbers are one of the parts of speech. But not the name or the mere sound of them will make them our own, we must apply them in easy or more difficult examples. All the different manoeuvres of the four species have to be practiced before the scholar will know how to buy any article in the foreign language or to ask the number of a street, house, the time of the day, to tell the hour and know his watch. In the public schools of New York, Arithmetic in German is prescribed, but I think, not too much stress ought to be laid on this, because I am convinced all the more difficult problems will always be solved in the native tongue. This may be unconscious, when not pronounced as in written arithmetic, and so the process might go on unobserved by most. Yet I as a teacher of languages have watched myself and found out that, though I think perhaps more in English than in German, arithmetic I do in my native tongue. It is a formal study and has not taken hold of me as one of the content studies.

Different from this are the sciences. Here we do not meet abstract thought, but have to deal with concrete reality. We live in the world, are part of it, nature surrounds us everywhere. Man is either subject to the forces of nature or has made them subject to his will and ingenuity. In studying a foreign language we must be able to understand all these relations in the foreign tongue, otherwise our mastery over it would be very limited. Different selections of our readers treat these subjects, not to speak of scientific works for the advanced student.

Lives of plants and animals are described as well as the qualities and uses of minerals. A great deal of knowledge in these subjects is imparted by the medium of the foreign tongue.

The same is true for physics and chemistry; though they apply more to the advanced student than the beginner; yet the elements of these sciences are also treated in the reader. Lightning and thunder, ice, snow, rain, air; salt, water, light, colors, etc., are described in prose or poetry.

A knowledge of geography and astronomy is imparted by the study of a foreign language. We are led to distant countries. We see the glaciers and avalanches of Switzerland as well as the blue lakes of Northern Italy; the bold

coasts of Norway with their indented fjords; the plains of North Germany an famous Father Rhine; the wonders of the Torrid Zone as well as the grandeur and terror of the Frigid. We learn the names of oceans, rivers, continents, mountains, stars, moons, sun, eclipse, etc.

Even more than by this we are interested by the mode of living in foreign countries. We hear of the great centres of industry, commerce, learning and art. We are introduced to quaint Nuremberg, the bustle and life of Hamburg, the imperial city of Berlin, to gay Vienna and Paris and see the wharfs of Rotterdam and Amsterdam. Heidelberg, Göttingen, Jena and Bonn with their student life; Weimar with its reminiscences of our great poets, Dresden, Munich and Düsseldorf as centres of art are conjured up before our eye.

This leads me to refer what correlation German has to history. We cannot understand the German literature, its fairy-tales, legends, "Volkslieder," chorals, ballads, epics, novels and dramas without a thorough knowledge of German mythology, history, development of civilization (Kulturgeschichte) and thought. Who can comprehend the Nibelungenlied without knowing the old Norse or German mythology represented by Siegfried and Brunhilde, the migration of the nations with its heroes Attila, Etzel, Theodorick the Great, known in poetry as "Dietrich von Bern," the Burgund kings Günther, Gernot and Giselher, etc.? "Tell" shows the beginning of Swiss independence. "Götz von Berlichingen" is an exponent of the time immediately following the Reformation, when mediaeval ideas were struggling with the new light that came in, resulting in the "Peasant-Wars." "Wallenstein" faithfully depicts the terrible times of the Thirty Years' War and "Minna von Barnhelm" those of Frederick the Great. Bürger's, Schiller's, Uhlands', Heine's and Freiligrath's ballads reflect the civilization of different periods from olden times down to our own.

However German literature is cosmopolitan; it draws its inspiration from many sources. Greek antiquity is glorified in Goethe's "Iphigenie," Grillparzer's "Hero and Leander," some of Schiller's ballads. The troubadours of Southern France live for us in Uhland's ballads. The "Jungfrau von Orleans" represents the heroic spirit of the long struggle for national independence of the French from the encroachments of the English kings. "Maria Stuart" brings us to England under Elizabeth. "Egmont" to the Netherlands during their struggle for independence from the Spanish rule. "Torquato Tasso" and "Die Braut von Messina" lead us to Italy, the former reflecting the serene spirit of the Renaissance, the latter the fatalistic spirit of the Middle Ages. In "Nathan der Weise" we see the Crusaders of the East, in Herder's "Cid" those of the West. The Romantic school goes to the Orient; India, Persia and Arabia offer their treasures.

Modern German poets introduce political and social questions into literature. Sudermann and Hauptmann are the principal representatives of these, not to speak of novels like Spielhagen's "Hammer und Ambos."

Industry and Art is the theme of many a German poem. Schiller's "Lied von der Glocke" occupies the first rank among them. In stories like Hillern's "Höher als die Kirche" we see the cathedral and altar of Alt-Breisach; the time of Albrecht Dürer rises before our eyes.

By this I have shown that the study of German, grammar, etymology and literature makes the whole realm of human knowledge subservient to its mastery, though I have not touched on works of science, as their study does not belong to the study of the German language proper, but rather follows it. I will give now some illustrations of the correlation of German with other studies; however, I

shall confine myself to the limits of the elementary and the lower grades of the secondary school.

I give a lesson in the fifth grade, the class where in New York the pupils begin to learn German. We have spoken about a time-piece. I have shown the pupils my watch as well as the English teacher's clock. The subject-matter of the lesson has been developed. If the children did not know the answer in German, as for some this was impossible, I allowed them to give it in English. They learnt the parts of the watch, of what it was made, who made it and what purpose it serves. Then I wrote the lesson on the black-board, not using everything that was said, but only as follows: "Das ist eine Uhr. Die Uhr ist rund. Sie ist von Gold gemacht und hat eine gelbe Farbe. Die Uhr hat ein Gehäuse. Innen ist das Werk. Diese Uhr hat auch einen Deckel. Der Deckel bedeckt das Zifferblatt. Auf dem Zifferblatt sind zwölf Ziffern oder Zahlen und drei Zeiger; der Stundenzeiger, welcher die Stunden anzeigt, der grössere Minutenzeiger und der kleinere Sekundenzeiger. Diese Uhr hat auch eine Kette; die Kette ist von Silber. Sie ist weiss. Der Uhrmacher macht die Uhr. Der Tag hat vierundzwanzig Stunden. Die Stunde hat sechzig Minuten und die Minute hat sechzig Sekunden. Wie viel Uhr ist es?"

The whole lesson is now before the eyes of the pupils. They find how much the words resemble the English. "Uhr" is different, but it is contained in the English word "hour." For clock the German has "Glocke," which means "bell," the instrument that tells the time. There is the word "Gehäuse"; the pupils see the word "Haus" in it. The house of the watch is the case. "Rund" is round, "gelbe" yellow, "innen" inside, "Werk" works. Deckel is found in the English words: deck, bedeckt; it means here cover; this explains the German word "bedeckt" covers. "Zifferblatt" is found in cipher-sheet. "Zeiger" is entirely different from the English, it means a pointer. It is contained also in "Zeigefinger." The children know now why German differs here from English, they understand the meaning of the different "Zeiger." For "Kette" no equivalent is found in English, but the words: Gold, Silber, weiss, Uhrmacher, Tag, vierundzwanzig, sechzig, etc., are about the same in both languages. Only one suffix is in this exercise, "zig," equivalent to the English "ty." Looking at the verbs the pupils easily notice that in German the third person singular ends in "t," in English in "s," f. i. ist is, hat has, macht makes, bedeckt covers, anzeigt shows. The sentences: "Sie ist von Gold gemacht, welcher die Stunden, anzeigt," offer a difference from the English. From the first we learn that in compound tenses the perfect participle stands at the end of the sentence, while in dependent clauses the whole predicate itself. By the few adjectives we learn that the German follows the same rule as the English for comparison, in adding "er" to the positive for forming the comparative, and "est" for the superlative. Attention, however, must be called to the place of the adjective before or after the noun. In the first place the German adjective takes an "e," which is added only for euphony to make the speech smooth, and which serves to connect the adjective with the following noun. It has no reference to the meaning. Looking at the nouns from a grammatical point of view, we find in this short lesson indeed nouns of all three genders, but unfortunately they are a little confusing for younger children, who naturally will say, a thing must be neuter. Stress must, therefore, be put on the statement that in German we distinguish between natural sex and grammatical gender, that the latter alone is determined by the article. Few rules for the formation of the plural can be elicited from this lesson, yet that nouns ending in "e," like "Stunde, Minute, Sekunde" take an "n" in the plural can easily be indicated.

I have chosen here only very simple sentences in order to show the relation of the English language to the German, to point out that the starting point, the apperceptive basis, of a new study is the knowledge of the mother-tongue, through which points of agreement and disagreement are recognized and assimilated. As to the contents of this lesson, it correlates firstly with arithmetic, because the pupil who must be able to tell the time in a foreign language has to know half and quarter hours, etc. This can only be impressed by practice; little examples relating to time are given and solved. Secondly, an object useful in every-day life has been described, an important industry touched upon; resource to the children's general knowledge of environment has been taken.

More than through one single object, like the watch or clock, this is called forth by a picture-study. The pupils have been promoted to the sixth grade. They have already acquired a store of words in German; though this is limited they know how to use it. In their reader is a description of autumn. I bring into the class-room the large "Hoelzelsche" picture representing the autumn. Familiar and unfamiliar scenes greet the pupils' eyes. Human occupations and sports are represented. In the foreground, at the left, we see the people joyfully working in the vineyard. Men and women are busily engaged to pick the grapes. In large baskets, decorated with the gay foliage of the grape-vine, the purple fruit is carried down the mountain and emptied in large vats, which are drawn to some houses in the distance. A river flows at the foot of the mountain; some ships are sailing up and down. The children ask: "Is that the Rhine?" As I know this picture is only a constructed one and does not particularly represent a definite place, I answer: "Let us imagine we are on the Rhine. This vine-yard differs from those I have seen in the south of France and in California. In France, the vine-yards near Bordeaux are in a plain; the grape-vines stand in rows like beans also, but they are kept lower and have not so much foliage as we see in this picture. In California I have seen vine-yards on the slopes of hills, but the grape-vines were not separate bushes; they were trailing and only lifted a little from the ground."

In the middle of the picture we notice a gentleman returning from hunting, his gun over his shoulder. Two dogs accompany him; a boy carries two hares. More to the right a boy is picking apples from a tree laden with them; he throws some down into his sister's apron. In the field we see some people harvesting potatoes; children have made a fire and enjoy themselves roasting potatoes. The farmer thinks already of next spring, with two horses he plows the acre where the wheat and rye were standing in order to sow the winter-seed.

This all indicates the joyous harvest time, but other signs point out the fall of the year, the coming winter. High in the air we see a chain of wild geese flying southward; to the right, the swallows assemble on the roof of a house and on telegraph wires, before they start on their long trip across the Mediterranean Sea. The leaves are changing their colors; soon they will fade and fall.

This picture as well as the others were studied in connection with the reading-matter. Naturally this occupied more than one lesson. The pupils' knowledge of German was widened by the insight they had gained in the life of nature and in human occupations.

(To be continued.)